

MASSACHUSETTS COLLEGE OF ART
LIBRARY

M.C.A. NEWS

EDITOR * PAUL LAINCZ

SPECIAL IN THIS ISSUE KUPFERMAN SPEAKS ON PICASSO



STUDENT ASSOCIATION NEWS

Before we say anything else, the S.A. would like to congratulate the basketball team on its outstanding season and the cheer leaders on their faithful support. Extra special congratulations go to the fans who attended the games.

UPCOMING EVENTS:

Nominations for S.A. and class officers will be held during the next month or so. Please remember that those elections are not popularity contests but the choice of energetic, responsible leadership that will further your interests as a student at this college.

Sometime in April, the S.A. is planning a monstrous meeting during school time for ALL members. Each and every event planned for this assembly is of vital importance to you. Next year's budget, the S.A. consti-

tution, reports on this year, and plans for the future are included on the agenda.

S.A. is working with your class officers on plans for an all out spring blast! It's something unusual - so watch for news.

Anyone with suggestions for S.A. activities, policies, or anything for next year is asked to report them to his S.A. representative for consideration by the Board of Directors.

If YOU would like to design the S.A. Handbook cover for 62-63, all necessary information can be had from your S.A. representative.

In conjunction with the S.A. news, we would like to announce that in April, nominations for the offices of editor-in-chief and assistant editor-in-chief of

the newspaper will be held... Any student in the coming junior or senior class may hold those offices. The staff editors are chosen from the staff and appointed by the editors and final approval is given by the Board of Directors of S.A.

MASCOT AND TITLE CONTEST STILL ON

Although we received a few entries, we have decided to continue both contests until the next issue in May. The mascot chosen receives \$10.....the title \$5. Put your imaginations to work and turn your entries into Paul Lainez, Ellen Goodwin, or Brenda Atwood.

CURRENT NEWS CONCERNING M.C.A.

JR. PAINTER RECEIVES AWARD....

On the 11-25 of February, the New England Sculptors Association of 123 Mt. Auburn St. in Cambridge presented works by the sculpture students of the greater Boston area. Among the schools represented were, the School of Practical Arts, Brandeis, the Boston Museum School, New England School of Art and Mass. College of Art. Works were entered by David Gricus and Jane McLaughlin - soph., and Robert Price, Paul Arapoff, Henry Pinardi, Mary Blanchard, and Brenda Atwood, Jrs. 3 prizes were awarded, the first went to a Museum School student, the second to a student from Brandeis, and 3rd prize was awarded to Robert Price, with his wood sculpture of a walking woman - Brave, Bob!

CONGRATULATIONS TO THE DESIGN DEPARTMENT!....on the excellent display they presented for the Industrial Design Exhibition. A panel discussion entitled "Industrial Designers in the City" was held in the school auditorium on April 2, at 8p.m.

The speaker was Father Joyce and the program was sponsored by Mr. Hooner, Mr. Gibson and Mr. Erdoll.

THE JUNIOR PAINTERS still have undying confidence in the guidance of Mr. David Berger, their instructor, even after he led three cars-full of them down a one way street..... going the wrong way. Only the leader was the victim of a timely policeman's irritation, however, and while suffering the consequences in court one school morning, his partner in crime, Rhoda Bloom, recipient of a warning slip for being the driver of the second outlaw car, presided over the class.

Currently the class is being interested and enlightened in its experimentation with different painting mediums.

Much deliberation will accompany the execution of the next outside painting the junior painters submit for criticism. Each student must present, along with his visual statement, an oral statement explaining to the instructor and the class the purpose, technique and development of his painting. This is proving itself a most beneficial assignment in its more than the usually required academic approach.

SCHOOL STORE ANNOUNCES loose-leaf covers just in ... \$1.50 net! #172 surface illustration board now in "Win-Gel" ((Winsor-Newton) is an economical pigment carrier for impasto or other similar work \$60.

INCIDENTALLY, every purchase at the school store is discounted 12% from standard list prices around town, and 15% for purchases over \$5.

BUY AT THE SCHOOL STORE AND SUPPORT YOUR COLLEGE!

OF INTEREST TO ANYONE INTERESTED IN THE FUTURE OF EDUCATION
The Child Buyer, (John Horsey)

Here is a frightening, prophetic novel aimed at the laxity and apathetic attitudes concerning education of the young....a must for anyone concerned with this most important field.

PROFESSOR LAWRENCE KUPFERMAN ON
THE PICASSO SHOW

(interviewed by
Brida Atwood)

Q. "What did you think of the Museum at Worcester?"

A. "Well you know, one thing I liked about the Picasso Show was that it was located in a small town...I liked the idea about this small, busy industrial city, took time to develop a rich, diversified museum.....Somehow, this was the impressive thing about the trip - that the museum was there! Americans are often accused of being too materialistic, I don't feel that is true, because this really rewarding museum stands as a symbol of the spiritual aspirations that go hand-in-hand with our industry."

Q. "What did you feel was most significant about the show?"

A. "I think to understand Picasso, you have to understand our age... Picasso is a multi-faceted person, he is more than one; he is many persons, he really is a kind of giant of art....Picasso is an innovator in form; concerned with structure of form, he plunges beneath the surface in a never ending search for significant form...Although Picasso is considered by many to be an original innovator, in fact, he, like all other artists, owes a debt to his predecessors.

In Picasso's case, perhaps his greatest debt is to Cezanne, who said that all form could be reduced to a cone, cylinder, and a cube...From a study of Cezanne's paintings and ideas, Picasso and George Braque developed between

them, around 1910, cubism....and this was Picasso's greatest contribution really, and a study of all his later work....in a sense all his later work is really a development of cubism. He developed synthetic cubism, ovoid or curvilinear cubism.....

perhaps a fairly recent picture of his, the most important at the Worcester Museum, is the Charnel House, which was done fairly recently and is curvilinear cubism...This painting, the Charnel House, which is related in the style and subject to Guernica at the Museum of Modern Art in New York, deals with the subject of death in the concentration camps of Nazi Germany.....

His paintings at the Worcester Museum ranged in subject and spirit - over a wide diversity of emotion, running the gamut from the serious and the tragic to the light, the lyric and even the frivolous....His graphics impressed everyone, some of his variations - the various transformations of form in a given subject in the lithograph amazed everyone. Among his newest graphic work were a series of extraordinary prints done in linoleum.

We went through the museum after seeing the Picasso Show and compared the work of artists in other eras to Picasso...When we visited the museum's dramatic pre-Columbian exhibit...we were struck by the cubism of this ancient sculpture and somehow, there seemed to be an affinity between this sculpture and Picasso's ideas of form.

In general, I was struck by Picasso's restless, searching energy..He seems to deal with and to be developing at all times, ideas, not only of form, but concerning the special psychology of the particular world we live in. His contribution is not only in a technical development of form and structure in paint...but equally important is his concern with the strains, stresses, tensions, and psychological entities of the special world in which we live.

ESCURIAL

This one act play was presented at the Place, 70 Huntington recently and concerns the delicate balance of the sane and the insane, the king and the fool. The author, Michel DeGhelderode, unfolds his plot and enters into the psychological tensions present at the pending death of the queen of King Philip II of Spain who is constantly tormented with the fact that his queen has never loved him and has instead, found love with his fool or jester. The two men confront one another and the ensuing drama encompasses turbulent changes of timidity to scorn, until the delicate balance is shattered and proves the king to be the fool, and the fool to be the king for he has had the love of a queen. This is an intensely moving drama in the best tradition of contemporary drama supported by a very convincing cast of players.

THE GLASS BEES

This novel by Ernest Juenger can be contrasted with the impact of Brave New World by Huxley, but differs greatly in content and psychological effect. This presents a portent of the coming inevitability of the dominance of machine, and of man's inability to cope or conquer his environment, but rather the reverse - with his full knowledge but inability to stem the force which is moving down upon him.

GALLERIES ON NEWBURY STREET

SWETZOFF...Kopcs

KANEGIS... Hannes Bockmann (design

PACE..... Victor Vasarely

ST. BOTOLPH .. Congdon
(Christian Expressionist)

DOLL & RICHARDS .. Jay Connaway
Mary Ogden Abbott

COPLEY SOCIETY ... Josephine Dol-va

GUILD OF BOSTON ARTISTS ...
Wm. Jewell (Eng. Landscapes)

MIRSKI ... Melvin Zabarsky

SIEMBAB ... Don Ross (Photographs)

SHORE Marsden Hartley

EDITORIAL

By Paul Laincz, editor
"The man who acts the least, upbraids the most." Homer.

The successful continuity of the newspaper is not dependent upon a few individuals. It must be the work of a whole group. No one or two persons can possibly bring the newspaper into a major functioning organization unless there are enough mature people who are willing to accept the responsibilities that the publication entails.

Criticism has been prevalent in all forms, but the people making the most noise have been the same who, when asked to work, refuse! The newspaper is up to you, yourselves, and if you want it to flourish, you must be willing to come forward and work, for it must be a large dedicated group and not just a few sincere people.

